BALLET TODAY
OCTOBER 1952

"SYLVIA" PICTURE FEATURE INSIDE

BALLET TODAY

1/-

MEET NATHALIE LESLIE and SONIA AROVA, FESTIVAL BALLET'S BALLERINAS on page 9

LEGAT *school*

TUNBRIDGE WELLS - KENT

RESIDENTIAL SCHOOL FOR BOYS AND GIRLS

On the lines of a Public School up to General School Certificate standard.
Junior School 6—12 years. Intermediate School 12—16 years. Senior School 16—18 years

Director and Principal :

NADINE NICOLAEVA-LEGAT

The Legat School was the first Boarding School in Great Britain to provide a General Education together with a Professional Training in Ballet and Music.

BALLET: Under personal direction of NADINE NICOLAEVA-LEGAT assisted by ANNA ROJE, OSCAR HARMOS, VALETIN PRORWITSCH, MARIA ZYBINA and DENISE LAMB.
MODERN AND CHARACTER DANCING

GENERAL EDUCATION: Snr. Mistress, Miss J. Coleman, L.L.A. Mrs. M. Tregoning-Wright, B.A.(Hons.), Dip.Ed. Mlle. H. David-Tassin, Brevet Superieur, Paris Diploma, Rev. H. O. Ingall, A.L.C.D. (and fully qualified staff).

MUSIC: Continental method of pianoforte playing under Vladimir de Briger, assisted by Una Cheverton, L.R.A.M.(Strings). *THEORY & APPRECIATION.*

DRAMA: Elocution, Mime, etc., under Reginald Matthews, L.G.S.M., M.R.S.T., M.R.S.L., Silver Medallist Poetry Society. Late Donald Wolfit's Co.

The Legat System has produced such dancers as ***Pavlova, Nijinsky, Lifar, Fokine, Massine, Dolin, Markova, Danilova, Eglevsky, Krassovska, Shearer, Brae, Balanchine, Carter, Inglesby, Franklin, Ashton, Turner*** *and others.*

Illustrated Prospectus from the Secretary - - Telephone 21673

PHYLLIS BEDELLS
Vice-President, Royal Academy of Dancing
SCHOOL OF BALLET
(Professional and Amateur)

28 QUEX ROAD
West Hampstead, London, N.W.6
Maida Vale 2324

BRITISH DANCE THEATRE SCHOOL

Full Professional Training Open & Evening Classes

Modern and Dramatic Dance

Correspondence : **35 Russell Rd., W.14**

Studio : **21 Dean St., W.1**

The
School of Russian Ballet
(System of Nicolas Legat)
The School of Artistry

Studio :
ST. LUKE'S SOUTH HALL, St. Luke's St.,
CHELSEA, S.W.3.
Telephone: Freemantle 1749

STANISLAS
IDZIKOWSKI
Large New Studio
Madame WANDA EVINA, Principal
Top floor, Boys' Club
5 HANWAY PLACE, W.1
one minute from Tottenham Court Road Station behind Lyons Corner House
Classes Mon.-Fri. at 11.0
Private lessons at 10 *by arrangement*

TO play the hero and the villain in the same ballet two nights running can be no easy task, but it was one that faced John Field of Sadler's Wells Ballet when we had a talk with him a week or so ago. Because Alexis Rassine had not returned from South Africa in time to rehearse in the ballet *Sylvia,* John Field, who was cast as the villain Orion to Beryl Grey's Sylvia, was asked in addition to dance the hero Aminta to Violetta Elvin's Sylvia. Our pictures on this page show that he was able to present two very different characters despite the difficulties involved !

"It was certainly like having a split personality" he told us, "at first I was afraid I might get the

★ ★ ★

BALLELOG

★ ★ ★

roles confused, but once I got used to dividing my mind on the subject, there was very little difficulty!" And anyone who has seen him play both parts will agree that it is like watching two completely different people. Though we felt it must be odd for him, at one point, to lie on the ground as Aminta looking up at himself as Orion!

Mr. Field does not know which

Eros 1911 faces Eros 1952 ! (left) Miss Unity More was Eros in "Sylvia" of 1911. (right) Alexander Grant, one of the three dancers who play Eros in the 1952 version.

role he prefers and confessed that he really likes them both equally, for while he feels that Orion is the stronger role, Aminta has some fine opportunities, especially the very fine *pas de deux* for Sylvia and Aminta in the third act.

While rehearsing for *Sylvia* John Field triumphed over another difficulty too. He had to rehearse the whole of the ballet until a week before the production with an elastic bandage on his foot and could only dance fully for seven days before the first night. And, in addition, he only took over the part of Aminta three weeks before the ballet opened.

Well done, Mr. Field.

★ ★ ★

Our other photographs on this page are also contrasting ones from *Sylvia*—but not of the same person! Here we have the Eros of 1876 (Miss Unity Moore) and the Eros of 1952 (Mr. Alexander Grant) in as near the same stance as we could manage. There is no doubt that they presented two very varied characters, though, as Mr. Grant told us last issue, they both have curly wigs !

Split personality ! John Field has two roles in "Sylvia." (left) He dances as the villain Orion with Beryl Grey as Sylvia and (right) plays the hero Aminta to Violetta Elvin's heroine.

BALLET TODAY

Vol. 5 No. 10 October 1952

Published by B. G. Herschel
All editorial communications to:
15 Penrhyn Road, Kingston, Surrey.
Telephone: Kingston 2639/3414

OCTOBER 1952

	Page
Reviews	4-8
By Gondola to the Ballet by Gladys Lasky	6
Choreographer in an Ivory Tower by A. P. Perrin	8
Meet Nathalie Leslie and Sonia Arova...	9
Picture Page goes to see "Sylvia"	12
Youth-Pages Special Edition ...	14-16
Part Two of our Great Competition	17
Follow the Dance—Ballet News	18
Overseas News — from France, U.S.A., Spain, Australia ...	19-21
Ballet—Physical or Musical? Part 3, by Ferdinand Reyna ...	21
You Say—readers' letters ...	22
Book and Record Reviews ...	22

FREE BALLET PICTURES

This month we announce our special offer to readers of BALLET TODAY. For every new reader for whom you send a subscription (14/- post free for one year), we will send you completely free a copy of any of the photographs by Derek Allen or Dudley Harris available through our Photographic Service. Don't forget to say which picture you would like (quoting the dancer's name, issue and page) with each subscription you send.

by Pamela Fletcher

Sylvia—magnificent spectacle . . . but not enough dancing

Covent Garden. September 3. Sadler's Wells Ballet. *Sylvia* (Choreography by Frederick Ashton, Music by Leo Delibes, Scenery and Costumes by Robin and Christopher Ironside, Lighting by John Sullivan).

THE ballet-event of the year has taken place ; the much looked forward to and welcomed appearance of Frederick Ashton's second three-act ballet has been made ; our three great ballerinas have appeared in the title role with three entirely different but equally satisfying interpretations, supported by dancing of high standard from all. Why, then, am I so disappointed ? Why did I leave the Royal Opera House after the first performance of *Sylvia* with a feeling of complete anticlimax, and even bathos, that the memory of delightful music, competent dancing and wonderful decor and costumes could not dispel? Why am I so convinced that while this ballet is successful in many ways it will not live, at least in its present form, for years to come as have *Le Lac des Cygnes, The Sleeping Beauty, Coppelia* and *Giselle*.

The answer, I think, lies in the fact that all the force of the ballet is centred in the fine scenery and stage effects, in the vivid and imaginative costumes, in the age-old mythological story and in the music, which, familiar to most of us, is full of rhythm and life.

But wonderful spectacle, even if it includes a transformation scene, trick lighting, a picture appearing in the sky, a ship sailing on to the stage and a table of food disappearing into the floor, does not necessarily make a perfect ballet though it may be a great entertainment for those who like musical extravaganza. To my mind, a ballet that is really first-class can be performed just as successfully before a black curtain as it can before the most ornate scenery—take *Les Sylphides* or the pas de deux from the classical ballets, for example—and if it has to depend on the scenery for its success then it has failed as a ballet.

There is not *enough* real dancing to fill a three-act ballet, especially in the first two acts. Throughout the whole performance Sylvia herself is nearly always on the stage, but for much of the time she has so little real dancing to do that she might as well not be there. The third act is much better and is very like the "Aurora's Wedding" act of *The Sleeping Beauty*. It is almost completely made up of divertissements including a charming dance of two goats (Brian Shaw and Pauline Clayden) very reminiscent of the dance of Puss in Boots and the White Cat. In this act, too, Sylvia and Aminta (the hero), have much more dancing to do, both in solo and together and Sylvia dances a very beautiful variation to the well-known pizzicato music.

(Photo : Felix Fonteyn)

Beryl Grey as Sylvia and Philip Chatfield as Aminta in the grand pas de deux from Act Three of the ballet.

There is no doubt that there is much that *will* live in *Sylvia*—I feel myself that the third act will, like "Aurora's Wedding", eventually take a permanent place in the repertoire of many companies, but I cannot feel that the whole will have the balletic staying power of other ballets that Mr. Ashton has created. Is this because he has not made a new ballet of *Sylvia* but merely recreated it as like the original 1876 version as possible ? If so, I feel that he has done a very good job on the whole but, being an admirer of his fine choreography, I should have preferred him to have changed it a good deal more and infused into it more of his own strong and interesting personality as he has done in so many of his other creations.

On the first night Margot Fonteyn danced Sylvia, Michael Somes Aminta, John Hart Orion and Alexander Grant Eros. Miss Fonteyn was a lovely, chaste and gentle Sylvia with a lightness and grace that looks so simple to the casual eye but is in reality a further proof of her brilliance. Michael Somes, his dancing better than I have ever seen it, especially in his solo in Act three, was a god-like and virile Aminta and John Hart a terrifying and active Orion. Grant's performance as Eros was exceptional, particularly the way in which he stood as still as the statue he represented in the first act for 20 minutes without batting an eyelid—and he brought humour, personality and action to the role.

The first change of cast included Violetta Elvin as Sylvia, John Field as Aminta and Gilbert Vernon as Eros. Miss Elvin was a fiery, seductive and graceful Sylvia and was finely partnered by Mr. Field who gave us a more down-to-earth Aminta than Somes, but a no less interesting one. Vernon's Eros was hardworking but he has not, I feel, the whimsey that the part demands.

In the second change of cast Beryl Grey was Sylvia, Philip Chatfield Aminta, John Field (changing from the hero to the villain) Orion and Kenneth Melville Eros.

Miss Grey's Sylvia is a dignified and commanding figure with every movement finished and complete. I particularly liked her interpretation in the first act. Philip Chatfield as Aminta brings to the role vigour, most telling mime and fine dancing and a general youthfulness which is, to my mind, exactly what it demands. At the performance your critic saw, John Field was unfortunately indisposed and John Hart once again danced the role of Orion. I hope to see John Field's performance in the near future. Kenneth Melville gave a very fine rendering of

(Photo : Felix Fonteyn)

Eros (Alexander Grant) comes between Aminta (Michael Somes), and Orion (John Hart) when they start to fight over Sylvia in Act Three.

THEATRE BALLET EXCELS IN LES SYLPHIDES

Sadler's Wells. August 29. Sadler's Wells Theatre Ballet. *Les Sylphides, The Rake's Progress, Pineapple Poll.*

Danced against the traditional "church in garden" scenery, the Theatre Ballet gave us one of the most pleasing *Les Sylphides* I have seen for a long time, as the first ballet in their new season.

There were polished performances from all the dancers but what impressed me particularly was Sheilah O'Reilly's Prelude which was danced with a lyrical feeling and facial expression which *Les Sylphides* particularly calls for and which one so seldom sees nowadays. Kenneth Macmillan, who has recently returned to the Theatre Ballet from the Sadler's Wells Ballet, gave a satisfying and active performance and ably supported Elaine Fifield's dainty and precise dancing.

This was David Blair's first performance as the Rake in *The Rake's Progress* and was not a very convincing one since, although he was step-perfect, one felt right to the end that he was too inocent and young to be the wicked roue he was portraying. Maryon Lane in her first Betrayed Girl was touchingly youthful but not dramatic enough to show the pathos of the sad little soul.

In *Pineapple Poll* Patricia Miller was Poll and she handled the part with her fine wit and charm—what a delicate little artiste she is. Donald Britton was a blustering and humorous Captain Belaye and, as usual, David Poole brought tears to the eyes in his portrayal of the neglected Jasper.

Sadler's Wells. September 4. *La Fete Etrange, Reflection* (Scenario and choreography by John Cranko, Music by John Gardner, Decor and costumes by Keith New), *The Rake's Progress.*

This was the first performance in London of Cranko's new ballet which had its premiere at the Edinburgh Festival. It is based on the tragedy of Narcissus and Echo but is an entirely abstract piece of work in spite of the action of the ballet. It seemed to me a hotch-potch of ideas that got nowhere. This was not a "story-ballet" neither was it a "story-less" piece. Obviously some feelings and meaning was meant to be expressed, but *what* did not reach me. The grotesque scenery and unattractive costumes struck me as having made the same mistake, and I am still wondering what two semi-surrealistic stained-glass windows were doing against a horrific sky background with what appeared to be radar "blips" all over it!

Nevertheless, the high standard of every dancer's performance made *Reflection* worth watching. The six principals, Elaine Fifield, David Poole, Donald Britton, Sheilah O'Reilly, Patricia Miller and Pirmin Trecu were first class and the corps de ballet supported them admirably. But why, oh why, did these young people not have better material to work on ? P.F.

SYLVIA (contd.)

Eros and one which placed him in the front rank of our character dancers.

The supporting soloists were all at their best but special mention must be made of Julia Farron in the small but commanding part of the goddess Diana. What presence Miss Farron has! The moment she sets foot upon the stage, in however small a role, the audience can clearly feel it. Her performance as Diana was a memorable one, and I shall look forward to seeing her in more important roles in the future. Brian Shaw's and Peter Clegg's slave dance in act two was delightful but not long enough and Margaret Dale brought her usual humour to the tiny role of Comedy in the dance of the Muses in act three.

On the whole, the corps de ballet were precise and together but I did notice some raggedness in act one, especially in the dance of the attendant nymphs with bows and arrows.

For what must have been an agonising ten seconds, David Blair, in the title role, had to improvise during the first scene of *The Rake's Progress,* when the wig he should have donned on stage was conspicuously absent from the table in the background where it usually lies. He affected extreme annoyance, shook his fist and sent the Bravo dashing off-stage to fetch it.

Despite this initial upset, Blair went on to give a really fine performance for such a young man. In his first appearance in the part on August 29, he had concentrated on the dancing, being content to leave characterisation until he was more familiar with the role. It was all the more astonishing therefore that in such a short space of time he had managed to build up a picture of dynamic intensity.

Patricia Miller's Betrayed Girl proved once again that, given the opportunity, she can, with broad and forceful gestures and movement, outline a character with telling emphasis. Every detail of her mime could be clearly followed and understood, and the overall result

(Photo : Denis de Marney)

The aggressive child (Donald Britton), Narcissus (David Poole) and the tender child (Sheilah O'Reilly) in a movement from John Cranko's new ballet "Reflection."

was a genuine warmth and sympathy between dancer and audience.

Hermoine Harvey's comical little cameo of the Ballad Singer in the orgy scene deserves special mention. She had the audience in almost continuous chuckles from her first teetering appearance. M.E.R.

Butterfly Dancers

Winter Garden Theatre. *Dancers of Bali.* August 27 (for 10 days).

It would be difficult to find a higher technical perfection than that of the Balinese dancers. Their interpretation of the intricate, formalised dances of the little Hindu island of the Indonesian archipelago reflected both intensive training and age-old tradition.

Of the dancers, little Ni Gusti Raka has the accomplishment and poise of a great dancer, while the virile Sampih, if transposed into a European ballet dancer, would be of world rank. Their performance in *The Bumblebee Sips Honey* was outshone only by Ni Gusti Raka and two little girls in a classical Legong dance.

There was also some accomplished clowning in the comic dances, and the spectacular "trance dance" got the reception it deserved. The costumes were magnificent. Some disadvantages, of course, were inevitable. The Gamelan orchestra is meant for the open air, and is too noisy indoors. The dancers, too, have no idea of entrances and exits, and flop off and on the stage without regard for dramatic possibilities.

The effect, however, is rather like a butterfly preserved in amber—something beautiful, delicate and intricate held in eternal suspension. It is a beautiful backwater of culture. What is missing, of course, is the pulse of life. N.S.

SYMBOLISING YOUTH OF 1952

Festival Hall. Festival Ballet. September 1. *Symphony for Fun* (Choreography by Michael Charnley. Set to the music of Don Gillis' Symphony Number Five and a Half. Decor and Costumes by Tom Lingwood), *Les Sylphides, Petrouchka.*

This was the world premiere of one of the most enjoyable and complete short ballets I have seen. It epitomised accurately and humorously the feelings and tempo of the young people of today and if, as I hope, it still survives in ballet repertoires in 50 years time it will present a clear picture of the teenager of 1952.

Costumes, in the most delightfully blended colours and slick styles, and decor, its simplicity being its main charm, added to the general effect. *Symphony for Fun* is just the right length—it takes not more than 20 minutes—set to just the right music—Don Gillis' gay Symphony No. 5½ with the right dancers in its four movements—Overture for Sixteen, Scherzofrenia, Spiritual? and Perpetual Emotion. Noel Rossana, Anita Landa and John Gilpin shared the principal honours but the 16 other young people also distinguished themselves with the precision, abandon and general vivacity of their dancing. Let us have more short ballets like *Symphony for Fun.*

Festival Hall. August 22. "Homage to Michel Fokine on the 10th anniversary of his death." *Petrouchka, Les Sylphides, Prince Igor.*

Outstanding in this Fokine trio was the performance of Anton Dolin as Petrouchka. This is surely one of the greatest of his roles and never fails to move his audience to a sad realisation of the great tragedy of the puppet with human feelings. Anita Landa was an excellent Ballerina and Vassilie Trunoff was well up to his usual standard as the Moor. All the colourful cast did well and this is particularly to their credit since the shallowness of the stage was obviously a serious drawback in a production of this kind.

Nathalie Leslie and Sonia Arova gave sincere and feeling performances in a generally good presentation of *Les Sylphides.*

Festival Hall. August 27. *Le Beau Danube. Giselle.*

The French Ballerina, Yvette Chauviré, made four guest appearances with Festival Ballet of which the name part in *Giselle* on August 27 was the first. Her mad scene in Act 1 was one of the most dramatic and gripping I have seen. She has a true sense of the theatre and her mime was splendid and left nothing to the imagination, from the suggestion that she had a bad heart early in the act to the insane nonfocusing of her eyes at the end. But where was the charm and ingenuousness of the peasant girl that we should meet at the beginning of *Giselle?* Madame Chauviré's Giselle was far too assured and substantial a character to suggest this and left me with the feeling that the coy and cloying sweetness she radiated was merely a facade and lacked sincerity.

Her performance in the second act was polished and once again really dramatic and I particularly liked her gestures of protest as she was inexorably drawn back into her grave at the close of the ballet.

A word, once more, for Sonia Arova's Queen of the Wilis. This continues to be the finest performance of the role that I have seen.

Supporting *Giselle* was *Le Beau Danube* and here Oleg Briansky as the Hussar gave us all the considerable wickedness, vigour and charm of which he is capable. Sonia Arova as the Street Dancer was full of fire and seduction but was she *quite* common enough for the brittle, shallow woman of the streets, I wonder ?

Festival Hall. August 29. *Nutcracker Suite. La Morte du Cygne.*

A few years ago it was risking one's reputation to dare to dance the immortal Pavlova's *Swan.* Even Markova had to perform it in Pavlova's memory. Since then we have even got used to an entry from the reverse side of the stage.

(Continued on page 22)

(Photo : Derek Allen)

Oleg Briansky as the Hussar in Festival Ballet's production of "Le Beau Danube."

(Photo : Gladys Lasky)

A gondola makes its way to the gondola entrance of the Fenice Theatre, Venice.

WHEN you leave the historic Fenice Theatre, Venice, after a ballet performance you have a choice of two exits. One leads to the *Campo* (local dialect for *Piazza* or Square) and the other, surely the only exit of its kind in a theatre, leads to the public gondolas !

Venice was the first Italian city to open its theatres to the public. This historic event took place in 1637, when "Andromeda" an opera with music by Francesco Manelli, was performed in the theatre of the Palazzo Tron at San Cassiano. (The Tron family owned another palace, which was Gothic not Renaissance, on the opposite side of the Grand Canal.)

The fashion spread, in Venice at least, until at the beginning of the nineteenth century theatres were as numerous there as cinemas are nowadays in any big city. Some of them are now defunct ; a few have gone the inevitable way of theatres and have been converted into cinemas (though there are surprisingly few cinemas in Venice). But the cycle is now complete ; because of the popularity of Venice as a congressional centre—the fine arts, music, drama and ballet, films, historic costume and *haute couture*—the need has arisen for the erection of theatres, sometimes temporary, in the larger palaces, which are occasionally

By Gondola to the Ballet

BY GLADYS LASKY

municipally owned, but, more often, still belong to the families which built them centuries ago.

In the eighteenth century the theatre at S. Benedetto, now the Teatro Rossini, had been the most popular. Towards the end of the century, however, it had declined to such an extent that on December 14, 1788, a meeting was called to discuss the erection of a new theatre. Money was raised by subscriptions, and architects were invited to submit models for consideration. Eleven models were received ; that of Antonio Selva being chosen at a meeting held on May 27, 1790. Another Venetian architect, Pietro Bianchi, was put in charge of building operations.

The demolition of houses on the selected site had already been begun in February. The fabric took only eighteen months to erect, but the fitting-up of the interior, the tests and the paintings by Francesco Fontanesi prolonged the work, so that it was twenty-seven months in all before the Fenice Theatre (the Phoenix), was finally opened to the public, on Wednesday, May 16, 1792.

The theatre was constructed to hold 2,000 spectators ; 800 in the stalls, the rest in the five tiers which were divided into 167 boxes. The Royal box extended the height of two tiers.

There were three theatrical seasons ; "Carnovale e Quaresima", from St. Stephen's Day (December 26), until Lent ; Spring and Autumn. At first the theatre was administered by the society which had sponsored it, but among the well-known figures who occupied the position of Impresario may be mentioned Onorato Viganò (1794), the father of the more-celebrated Salvatore.

On the night of December 12-13, 1836, the theatre was destroyed by fire, only the walls being left intact. The Carnival season commenced as scheduled, however, but at the Apollo Theatre. On January 29, the theatre's future was discussed. It was decided that Tommaso Meduna, an engineer, and his brother Giovanni Battista, should reconstruct it to the original plans. Several structural improvements were incorporated in the new theatre, which, phoenix-like, rose from the ashes only seven months later.

The memorial plaque to the Venetian dramatist Goldoni, placed in the vestibule in 1830, was joined by another, with a portrait medallion carved by Antonio Giaccarelli, dedicated to : "G. Antonio Selva, Venetian, architect of this theatre, which, erected in 1792, and consumed by fire on December 13, 1836, rises again from his model. This memorial was consecrated in 1837."

Among the operas which received their first performance at the Fenice Theatre is Rossini's now forgotten "Tancredi" (Carnival, 1813). Twenty years later the great Giuditta Pasta created the leading rôle in Bellini's "Beatrice di Tenda". Four Verdi operas first performed in Venice were "Ernani (1844), "Rigoletto" (1851), "La Traviata" (1853) and "Simone Boccanegra" (1857). In 1874, Wagner's "Rienzi" had its first Italian hearing at the Fenice. Wagner died in the Palazzo Vendramin Calergi on the Grand Canal, where this year's International Congress of Historical Costume was held, in February, 1883.

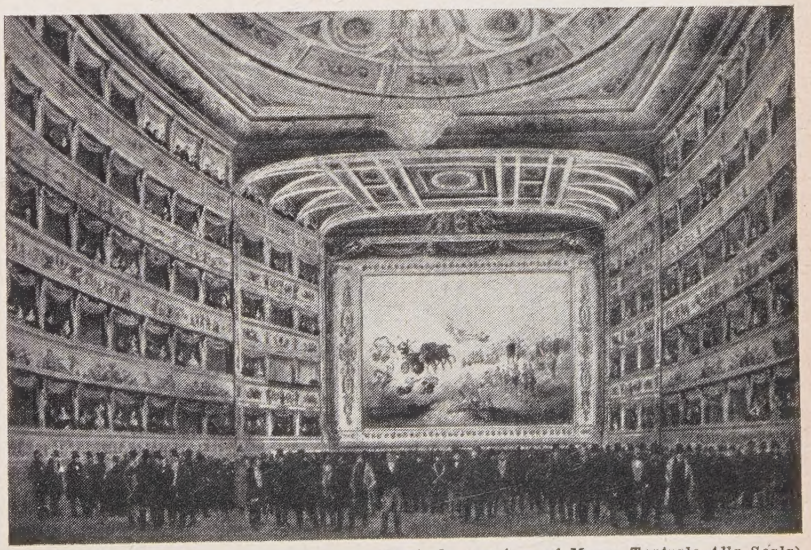
The Fenice has not been so enterprising with its ballets. Or rather, so few ballets actually survive for more than a generation that we do not find still-familiar names in the list of works created for this theatre.

Dauberval came in 1793, to produce his *Fille mal gardée,* although Onorato Viganò was resident choreographer in its initial seasons. His son, Salvatore, took his place in 1798 and 1799. Salvatore was there again in 1804, 1805, 1809, and 1819. On this last occasion Lord Byron fell in love with his *prima ballerina* Antonia Pallerini, whose beauty he has described in the second canto of "Don Juan". Alas for Byron! she preferred his friend Mengaldo.

Another son of Onorato, Giulio Viganò, was choreographer for the Spring season of 1805. In 1822 he was reproducing his brother's ballets, Salvatore having died suddenly the previous year. Carlo Blasis, who had been *primo ballerino* at the Fenice in 1819, 1825 and 1831, returned as choreographer of three ballets in 1852. *Ines de Castro,* Cortesi's ballet which caused such a sensation when danced in London in 1833 (see BALLET TODAY, June) was originally produced at the Fenice in 1830.

Giselle was mounted in the Spring of 1843, by Coralli ; and revived (or revised) by Perrot in 1851, together with the same choreographer's *Faust* and *Esmeralda.* Cerrito produced and danced in three ballets in 1845. Lucille Grahn appeared in *La Gypsi* in 1847 ; and Saint-Léon was responsible for three ballets in 1848.

This exquisite theatre, which has preserved its green and gold colour scheme, is the scene now of performances by internationally renowned companies at the "Biennale". Drama groups perform in their native tongue; and there are performances by ballet companies both well-known and experimental. The music department, under the direction of Maestro Cattozzo, sponsors performances of new operas. The ushers (called "Maschere") still wear the colourful uniform of other days ; black frock-coat, orange breeches and white stockings and gloves.



(Photo by courtesy of Museo Teatrale Alla Scala)

This interesting old print is captioned "Gran Teatro La Fenice in Venezia."

Choreographer in an Ivory Tower

BY A. P. PERRIN

PERHAPS the salient feature of the work of Balanchine is that it is of a Russian in America. A fugitive from the early days of Soviet power, he seems to have succumbed to none of the temptations which invariably seduce the artistic expatriate in the U.S.A. One has only to recall the American-made films of a pioneer director like Fritz Lang : polished commercial products, milestones in a slow degeneration stretched over decades, they now carry no stamp of his original genius but the unexpected imprimatur of a once great name.

Balanchine, by contrast, seems to have sensed the dangers inherent in the American scene, and has reacted to them. A ballet by Balanchine is the antithesis of a film by Cecil B. de Mille. Deprived of every adventitious aid, scenery, the effects of costume, dramatic setting, very often even of colour, his art is absolute, that of a man without a country, and might have been produced anywhere at any time, in the century of Noverre, or, setting aside an increased sophistication of movement, in the Athens of Socrates. The sole concession made to external props, and one to be expected in an artist who came to maturity in the late Diaghilev era, lies in the field of lighting, which is often used with near-magical effect to create illusions of perspective and emphasise groupings.

It is extraordinary how much can be done with so little. A good Balanchine ballet has architectonic qualities which elate and delight in themselves, although divorced, very often, from even the suggestion of narrative. It is indeed 'art for art's sake,' what the Russian school of Marxism describes as 'bourgeois formalism' ; a virtuoso demonstration with the raw materials of ballet, the elements before they have been fused into a compound. One may agree with Caryl Brahms that a whole programme cannot be built out of this sort of thing ; nevertheless the validity of this type of ballet should be respected. If Balanchine has failed to absorb the milieu in which he works—contemporary America—he has at least maintained 'artistic integrity' and not been absorbed by it.

This dramatic study is of Melissa Hayden of the New York City Ballet in "The Duel"—one of the ballets included in the Company's recent season at the Royal Opera House, Covent Garden. *(Photo : Derek Allen)*

SADLER'S WELLS THEATRE BALLET
(forthcoming performances)

Oct. 4 (matinee)	Les Sylphides
	Tritsch-Tratsch
	Jota Toledana
	Ile des Sirenes
	Assembly Ball
Oct. 9	Opera "Dido and Aeneas"
	Summer Interlude
	Assembly Ball
Oct. 11 (matinee)	Le Lac des Cygnes Act II
	Reflection
	Pineapple Poll
Oct. 13	Le Fete Etrange
	Tritsch-Tratsch
	Jota Toledana
	Ile des Sirenes
	Summer Interlude
Oct. 16	Opera "Dido and Aeneas"
	Les Rendezvous
	The Rake's Progress
Oct. 18 (matinee)	Coppelia

COPPELIA ON TV

by Lisa Gordon Smith

THE 1952 Radio Show at Earl's Court was considerably enlivened by Philip Bate's production of *Coppelia* on September 3. Although this was a shortened version, condensed into two acts, it contained all the high spots of the ballet, omitting only those *ensemble* dances which are, by their very size, unsuitable for the medium, and those *solos* which have no bearing on the story.

From the "story" point of view it was a full-length production of *Coppelia* and the first of such to be televised. Added to this it was also the first time Domini Callaghan had danced the full role of Swanhilda, although she has appeared in televised excerpts, and in a second-act version on the stage. Michel de Lutry adapted the ballet for television.

Domini Callaghan danced exceptionally well, with a technique and artistry which strengthens my conviction that television has shown considerable perspicacity in claiming her as its first ballerina. Her assurance in this medium is no less than masterly. She was very well partnered by Denys Palmer who, as Franz, brought out the incorrigibly flirtatious aspect of this character unusually well.

Michael Holmes, as Dr. Coppelius, followed the school of thought which sees little, if any, possibilities for comedy in this character. His Coppelius was a practical man, if a mistaken one. I, for one, prefer him as a clown. All the same, Michael Holmes showed a great understanding of the requirements of the medium.

The production, of splendid clarity, was one of Philip Bate's best. The pictures were excellently placed and the close-ups well chosen. Whether it was due to the extra space available at Earl's Court I do not know, but the *ensemble* dances, even the swiftly-moving Mazurka and Czardas, were clear and devoid of the muddle which sometimes dogs televised ballet.

The pleasingly read synopsis agreeably set the scene and atmosphere in advance. The only fault in the entertainment was in the preliminary introduction of the dancers in character. There was at least one "awkward pause" in the continuity. Fortunately the later close-ups more than compensated for this, and the production as a whole must have delighted balletomanes and television fans equally.

Nathalie Leslie and Sonia Arova

(Photo : Derek Allen)
This study of Nathalie Leslie shows her in the famous role of the Sugar Plum Fairy in "Casse Noisette."

This month we introduce two dancers very different in style. Both trained in Paris and both began dancing professionally when they were very young.

BY ELKA ALVAREZ

SHE has a Scot's name and Scot's ancestors, but if you go into her dressing room after the show you will probably hear her talking Russian, French and English in turn—but none of them with a Scottish accent! Nevertheless, slender, dark, Russian-born Nathalie Leslie is very proud of her Scottish connections and told me that she hopes soon to spend a holiday in Aberdeenshire with her few remaining relations in Scotland.

Until earlier this year, balletomanes knew her as Nathalie Krassovska but, in spite of this, she was born Nathalie Leslie and only changed in 1936 to the same name as her mother, dancer Lydia Krassovska, when Leonide Massine in whose company, the Ballet Russe de Monte Carlo, she was dancing, suggested that Krassovska was more a "ballet" name than Leslie. Now, of course, with so many dancers having non-Russian names, Leslie is equally appropriate and, anyway, says Nathalie, "people can spell it!"

Although she was born in Leningrad, Russia, Nathalie grew up in Paris and went to school there kept by Princess Romanoff. On her father's side there was no connection with dancing—the Leslies are descended from a line of Scots soldiers who went to live in Russia three generations ago and became high-ranking officers of the Tsar—but in her mother's family dancing—often unwillingly—played a very important part indeed. Nathalie's grandmother, born Countess Eugenie Sologoub, wanted to be a dancer but her family did not approve and so when still a young girl she ran away from her fine school to go on the ballet stage with the result that her father "cut her off" with the proverbial shilling! Known as Eugenie Krassovska, she danced for many years, despite the fact that at 16 she married a general 20 years older than herself who also did not approve of her profession. She continued to dance, however, and later ran a dancing school in Paris which Nathalie, as a tiny girl, joined.

Eugenie's daughter, Nathalie's mother, Lydia Krassovska, was also a dancer with her mother's, if not her father's, consent, and, after the Russian Revolution, she joined the Diaghileff Company, dancing with Massine, Dolin,

(Continued on page 10)

Her first role . . . Sonia Arova, at six, in the ballet from the opera "Manon" at the Bulgarian Opera House.

(Photo : Derek Allen)
In this pose from the Black Swan pas de deux, Sonia Arova expresses all the coldness and witchery of Odile.

TO have danced in three Royal Command Performances by the time you are eight is no mean achievement, and to have danced professionally in the opera "Manon" at the Bulgarian Opera House when you were six and been a guest dancer at the Yugoslavian Opera House when you were nine must undoubtedly be a record!

Little Sophia Arova was certainly a prodigy and today 25-year-old Sonia Arova, as she became, looks back on those successes with a smile and a fund of amusing experiences she had during those childhood days.

She was born in Sofia, Bulgaria and was first trained to dance almost by accident. The great singer, Chaliapin, came to sing at the Opera House in Sofia and was afterwards invited to Sophia's home for supper. Five-year-old Sophia was allowed to get up from bed to see him and as soon as he saw how strikingly graceful her movements were for so young a child, Chaliapin said to her parents, "You make that child a dancer—if you like, I will take her along to the Opera for an audition myself."

(Continued on page 10)

(Photo : Derek Allen)

Nathalie Leslie as Odette, the Swan Queen, in a graceful movement from "Le Lac des Cygnes."

Meet Nathalie Leslie contd.

Nijinsky and many other famous dancers. But Lydia, too, married an officer and he was as much against Nathalie, his only child, dancing as his father-in-law had been against Lydia doing so. Grandmother, however, had other ideas and Nathalie says that it was almost completely due to her grandmother that she trained to become a dancer and even more due to her inspiration, guidance and encouragement that she continued and persevered in what is often a hard and disheartening career.

In addition to training with her grandmother, Nathalie studied with the great teacher, Madame Preobrajenska. Then, when still only a child, she began to dance with her mother to help the family finances, since money was short in Paris for Russians at that time. Her first real role was at the Opera Comique where she danced the young girl in *Le Spectre de la Rose.* But even while she was dancing professionally, Nathalie still continued to study, and a short time later, when she was only 15, Serge Lifar saw her dance and was so impressed that he invited her to go with him on a South American tour. When the tour was ended, Nathalie returned to France and joined the Ballet Russe de Monte Carlo, going with this Company to America in 1938 and staying there with them throughout the war and until two years ago when, now an American citizen, she went to France to see her mother—her father had died four years before.

Anton Dolin who, of course, knew Lydia Krassovska from Diaghileff days, was in New York at that time seeking a ballerina to dance temporarily with the Festival Ballet in place of Alicia Markova who had injured her leg, and he offered the job to Nathalie.

That was two years ago, but Nathalie is still with the Festival Ballet and very much a permanent member of it—after Markova's leg injury was better, Anton Dolin asked her to stay in the Company and since "It has a nice spirit, this Company", as she explained to me in her delightful broken English, Nathalie did.

Now she has toured extensively with Festival Ballet and danced almost every leading role in the repertoire, and it was when they played in Scotland earlier in the year and she was visited by a hitherto unknown Scottish cousin, that Nathalie decided to revert to her real name of Leslie. She is very proud of the beautiful tartan travelling rug (the correct tartan, of course!) that her cousin gave her and was interested to be shown the old castle in which her ancestors lived. Her cousin is now dead but Nathalie was surprised and delighted to receive a visit at the Festival Hall recently from her niece who has invited her to go and visit them in Aberdeenshire as soon as she can.

Nathalie Leslie is gentle and quiet and very petite. She has the grave-and-gay temperament of most Continental artistes, loves reading and, she tells me, used to write a good deal of poetry in her off-duty moments. "There are very few of those now," she said with a smile, "so I am afraid there isn't much poetry written either!" She enjoys good food, is one of those fortunate people who can go on eating and not "show out" for it, a great advantage to a dancer, and does most of her own cooking in the little flat in Sloane Square, which she occupies when the Company is in London.

She says that she is looking forward to the chance of creating a new, dramatic role in the Company in the not-too-distant future. "I like to act as much or more than I like to dance" she explained. That, of course, is why Giselle is her favourite role. "It is to ballet as Hamlet is to drama" she says. I asked her what her feelings were when she was first given the role.

"This was some time ago in New York," she said. "I was told by the director of Ballet Russe that I must dance it. I immediately refused. He ignored that and informed me I had got to dance the role since the ballet had already been billed and there was no one else but me to dance it as Danilova had gone to England to make a guest appearance. So I had to do it and to my surprise it went well ! It was Mr. Dolin himself who taught me the role in New York and, in addition, I have read, I think, every book that has ever been written on *Giselle* and studied how other dancers have interpreted it. Not that you can copy another dancer's interpretation of any role. You have to feel it yourself and live the part. If you believe yourself that you are the character you are portraying, the audience will too."

Nathalie Leslie's many roles, which have ranged from the innocent young girl in *Le Spectre de la Rose* to the hard garish street dancer in *Le Beau Danube,* show what a variety of emotions can be expressed in dance. To all of them she brings an enthusiasm and idealism and a perseverance which makes this hard working ballerina a very nice person to know.

Dainty and charming, Sonia Arova is seen here as the Sugar Plum Fairy in "Casse Noisette." *(Photo : Derek Allen)*

Meet Sonia Arova contd.

Sonia's father and mother took his advice, but the ballet master, Anastas Petroff, said that she was too young and must wait a year before she was old enough to train for ballet. So, at six, she went again to him and her training as a dancer commenced. While training, she danced tiny roles in all the operas, her first being "Manon."

The Royal Command Performances were given in the presence of the King and Queen of Bulgaria, and at each Sonia was presented to the Queen. When she was summoned to be presented to Her Majesty the third year, she informed the ballet master, with the impudence of the eight-year-old, that she did not want to go. This was

(Continued on page 16)

1 (Photo : Frcd. Brommet)

2 (Photo Derek Allen)

3 (Photo Derek Allen)

4 (Photo Lipnitzki)

1 When she was in Les Ballets des Champs Elysees, Sonia Arova danced the role of Azucena, the Gipsy, in "The Revenge"—a balletic version of the opera "Il Travatore."

2 Ethereal and dreamlike, Nathalie Leslie appears here in the name part in the second act of "Giselle."

3 As the innocent, half-awakened peasant girl, Giselle, Nathalie Leslie pauses a moment in the first act of the ballet.

4 One of the roles Sonia Arova danced when she came to England with Les Ballets des Champs Elysees was as the young girl in "Impromptu au Bois."

(above) Beryl Grey as the huntress Sylvia in the first act threatens to shoot Aminta (Philip Chatfield) with her bow and arrow beneath the white statue of Eros

(right) Sylvia (Margot Fonteyn) dances a beautiful pas de deux with Aminta (Michael Somes) in Act Three.

Sylvia (Fonteyn) and her attendant nymphs perform a hunting dance amid the very lovely scenery of a sacred wood (Act 1). The general impression of both scenery and lighting is a soft blue and the bright blue velvet costumes of the nymphs contrast well with it with the striking costume of Sylvia herself being the focal point.

In Orion's Grotto (Act 2), (Fonteyn) makes the Khan dru much wine, one of his slaves (takes part in a delightful ea

PICTURE PAGE

his issue, Picture Page visits Frederick Ashton's production of "Sylvia." Members of the three different casts of the ballet are een in our photographs.

e end of Act Three the lovers' happiness is interrupted by the arrival of the ss Diana (Julia Farron, on steps) who forbids their union. Sylvia (Fonteyn) and a (Somes) beg her to relent, while Orion (John Hart) watches in fear.

In Act Two Sylvia (Violetta Elvin) performs a seductive Bacchic dance to postpone Orion's intimate endearments.

Act 3 is the sea coast near the Temple of Diana where a festival of Bacchus is due to take place. Here, when Diana refuses the lovers her permission to wed, Eros evokes a vision in the sky to remind her of her own behaviour when, infatuated, she leant over the prone Endymion on Mt. Larmos. In the background the ship on which Eros carried Sylvia is visible. In the foreground are the gods and goddesses who were taking part in the festival of Bacchus On the ground, dead, is the wicked Orion.

(All pictures on these two pages by Felix Fonteyn)

(Above) An informal moment in one of the practice rooms.

Ballet School in Poland

YOUNG ballet students in Poland miss nothing of their general education. At the State Choreographical High School in Warsaw they have their normal education and the ballet training under the same roof

In 1949 the Choreographical High School was opened and a preparatory school was established in 1951. Both are housed in a wing of the newly-rebuilt Warsaw Grand Theatre. They occupy 30 rooms, including seven classrooms, a club and dining-room, a library, four big practice rooms, cloakrooms, and administrative offices.

Head of the school is Dr. Antoni Szyfman, and the Arts Director is a well-known Polish ballet-master, Jerzy Gogol.

Ballet and general education are given both in the four-year preparatory school and the five-year high school.

★ ★ ★

(All photos by F. A. Kaczkowski)

(Centre left) The school is equipped with shower-baths

(Bottom left) Pupils of both sexes relax in the club room.

(Above right) Star pupils Podkowinska, Skultety, Puchalska and Malejanek practise under the eye of Professor Dabrowski.

I WATCH THE EXAMS AT THE PARIS OPÉRA

BY G. B. L. WILSON

(Photo : G. B. L. Wilson)

Their trial is over . . . after bowing to the judges the male Grand Sujets break away and leave the stage.

NOT many Englishmen have witnessed the Opéra 'Examens,' but a few years ago I was privileged to see them—a ticket was given to me by Denise Bourgeois, one of the premières danseuses whom I had been visiting. These terrifying trials are held once a year, usually in December, and all the dancers except the 'étoiles' and the rank below them (the premières danseuses) have to take them. As in the case of the Royal Academy of Dancing's 'Solo Seal,' the dance is a set one. There is a different solo for each grade, so one sees the same dance some six or eight times performed by Petits Sujets, say, and another dance danced by the Grand Sujets in turn—and so on.

Originally, the 'examens' were held in private, but gossip and suggestions that they were not conducted fairly led the Director to make them semi-public, to an invited audience and the press—to prove that all was 'above board.' The dancers of the Opéra are given a number of tickets to distribute and the spectators form one of the most interesting ballet-audiences imaginable.

The Opéra at nine o'clock of a December morning is a forbidding place—cold, only half-lit and looking particularly bare because the spectators sit only in the horseshoe of boxes, leaving the stalls completely empty except for a long table in the middle along which the judges, some twenty of them, are sitting. The Director, M. Hirsch and his co-examiners came in—his colleagues being a selection of ballet-masters and ballet-mistresses attached to the Opéra, Serge Lifar and some of the leading dancers (Lycette Darsonval and Michel Renault, and others), — together with a 'guest examiner' selected as a compliment to the ballet in another country.

Then on to the huge Opéra stage stepped the Regisseur, M. Oudard, (his daughter was a Petit Rat at the time—by now he must be as nervous as the dancers themselves when making his announcements) holding a list of the candidates. He reminded the audience that there must be no "manifestation" of any kind—a beautifully derived word which pleased me very much.

A piano struck up ballet music from *Faust*—it is possible that someone might have bumped into one of the Opéra pianos causing it to burst into this familiar music, for it only requires a sharp jolt to set off any musical instrument in the Palais Garnier to play *Faust* or *Coppelia* by itself. When finished M. Oudard announced the Coryphées—the young girls' class in the charge of Madame Lorcia. About eight little girls in tutus came running on the stage to the sound of some Liszt, did a few steps in unison, formed a half-circle, curtsied to the examiners and ran off. The name of the most junior pupil was announced and she came on looking minute on the gigantic stage—and obviously petrified with fear. In the course of her dance she half fell and there was a gasp from the audience, but with her determined "Opéra smile" (which distresses many so much in this country) she continued to the end, curtsied, and ran off. After the last, senior Coryphée's dance there was a pause while the examiners compared their notes and their votes were gathered up by a flunkey into a large basket. We in the audience were also making our selection—I still have my notebook with its laconic comments on each competitor. After the Coryphées came the Petit Sujets—the "Thursday Class" as it is called. Their first solo was Giselles in Act I, chiefly on pointe on one leg and it favoured the very strong dancer. This class contained the most promising batch of pupils (Bessy, Grimoin, Daydé, Even, Bertheas, Million, etc.), and I had seen them rehearsing in the Rotonde earlier in the week. Here the dancing was excellent and one could see the influence of Chauviré (especially in Daydé's work) in the brilliant Opéra 'finish,' with head thrown up and hands turned up on the last beat of the music. The next solo was an extremely difficult one, the Pizzicato from *Sylvia,* also largely on one pointe (Lycette Darsonval's great solo) and it seemed to me unfair to have to dance two such similar dances—the lyrical dancer did not stand a chance.

Finally the Grand Sujets. Here the material was not so interesting, the dancers were comparatively old, with set smiles which were not spontaneous and we saw no future 'etoile' in their ranks.

(Continued on next page)

The Petits Sujets face the judges . . . among them is Mlle. Daydé who after this trial was promoted direct to Première Danseuse. *(Photo : G. B. L. Wilson)*

YOUTH-PAGES

Nina Vyroubova

(Photo : J. Willemin)

Another pleasing study by French artist André Michel. Paris Opera dancer Nina Vyroubova is seen as she appeared in the ballet "Mirages" when Michel sketched her in November, 1949.

I WATCHED THE EXAMS AT THE PARIS OPERA

(Continued from previous page)

The afternoon was devoted to the boys, eight from the Deuxieme Quadrille, four Coryphées, three Petit Sujets (class of M. Quinault), and finally Grand Sujets (class of M. Ricaux). The petit sujets' solo was a spirited dance interrupted by some violent mime in which the dancer is supposed to be feeling for his sword. As it was danced in practice dress, with no sword, and the audience knew nothing of what was intended, it seemed that he was frantically struggling with his belt in an attempt to prevent his trousers coming down. The audience burst out laughing at the first soloist, but this 'manifestation' was quickly put down.

By five o'clock it was all over—no results were given out then, but I went over to the Café de la Paix and had tea with Rita Thalia, and we had a long post-mortem. She is the one English girl in the Paris Opéra and for the third year had been placed top of the Grand Sujets, but could not become a Première Danseuse because there was no vacancy (in the last year the new Director M. Lehmann has abolished the ranking of this grade). Daydé had been put at the top of the Petit Sujets and she jumped a class to become première danseuse (an irregular proceeding which caused some dissatisfaction) and Josette Clavier had done best among the juniors. I spoke to a number of the dancers who told me that they could not sleep the night before the 'examens.' The Sadler's Wells system is better—chances of rôles are open to anyone, regardless of age or service, and the hopes of a year cannot be blighted by a single false step. Nevertheless, the 'examens' serve a useful purpose and show what a high standard of work is maintained at the Opéra.

SALLY BRADLEY BREAKS ANKLE IN "SYMPHONY FOR FUN"

Our sincere sympathy is extended to Sally Bradley of the Festival Ballet who broke her ankle when rehearsing for *Symphony for Fun* recently. We were glad to see her in the audience at several first nights and to note that, though her leg was encased in plaster, she was looking remarkably cheerful.

Meet Sonia Arova

(Continued from page 8)

partly because she knew that the Queen would ask her exactly the same questions as she had the other two years, but mainly because she knew that she would miss her share of the sweets that the children were always given after a performance. But Monsieur Petroff insisted—with a twinkle in his eye withall ! And Sonia found, after she had been asked and answered the usual questions from the Royal lady, that the Queen had for her the biggest and most beautiful box of chocolates she had ever seen !

"The funny part was" Sonia says with a laugh "that in spite of wanting to eat the sweets so much, I was so awed with the wonderful gift from a real Queen, that I kept the whole box untouched for years—by which time the chocolates it contained were stale!"

Sonia trained with Petroff until she was nine and then after her guest appearance at the Yugoslavian Opera House, her parents took her to Paris to study with Madame Preobrajenska and Serge Lifar at the Paris Opéra. At 11½ she won the world championship for ballet and also got her gold medal, Conservatoire medal and other diplomas. When still only a child she took part in the famous ballet film "La Morte du Cygne" with Yvette Chauviré and Mia Slavenska.

Music has always been of major importance to Sonia and she learned the piano almost as soon as she took up dancing. In Paris she studied with Marguerite Long, one of the last pupils of Debussy, and Madamoiselle Long tried to persuade her to take up the piano as her career, but Sonia stuck to ballet. Nevertheless, music is not really second in her life ; it is equal with and essential to dancing for her. "Music for me is like fresh air or like eating" she says, "I cannot exist without it."

In May 1940, when she was 13, her parents, fearing that life in Paris might be difficult in the near future, sent Sonia to stay in St. Malo with some English friends whose small daughter had trained at the Paris Opéra with her. Alas, she was never to see her father again. A well-known philatelist in his own country, he was murdered by the Gestapo during the German occupation of France.

While they were in St. Malo, Paris fell and there was obviously no chance of her returning alone. So the English family disguised her as their own small son, who was safe at home in England, and they all escaped over the Spanish border to Bayonne and from there returned to England. So England became her home from then on and, although she now goes to Paris regularly to see her mother who lives there, Sonia is entirely British both in outlook and affections and is very proud of the fact that she obtained British nationality in 1948 and even prouder to represent Britain on her fothcoming tour of Japan with the Komaki Company which was announced last issue.

Her English friends sent her for a time to the Cone-Ripman Ballet School (now the Arts Educational School) and, when she was barely 14, the International Ballet was formed and Miss Mona Inglesby invited her to become a member of the Company immediately.

Almost at once, Sonia danced solo roles in the Company and her first was in *Aurora's Wedding* as the flame fairy. Her second Papillion in *Carnaval*. She stayed with International Ballet nearly four years and was in the Company at the same time as Moira Shearer who later went to the Sadler's Wells Ballet.

Then came six enjoyable months with Ballet Rambert playing in every kind of theatre, hall and even barns all over the country. By this time, the war was just over and Sonia's mother, anxious to see her daughter after so long and bitter a separation, tried unsuccessfully every means in her power, including writing to Her Majesty the Queen, to be allowed to come to England to see her. So when, in 1946, Sonia had the chance to join the ill-fated Metropolitan Ballet which was about to tour France, she gladly did so in order to see her mother and older sister again.

She stayed with the Metropolitan Ballet for one year, and during this time went on a long Scandinavian tour with the Company. Then she left them and returned to Paris to re-train with Lifar and Preobrajenska. She trained

★ OUR GREAT NEW COMPETITION

PART 2

THE second part of our "Jumbled Books" competition is divided into two sections. Section one is the list (below) of eight more jumbled books, authors and publishers which you must re-arrange in their correct order. Section two : on Youth-Pages (pages 18 and 19) last month there were three deliberate mistakes. Have you spotted them yet ? If so, write them on the bottom of your entry for the Jumbled Books competition !

You will find the competition rules on page 18 of our September issue—and don't forget that you may win a double prize if you send a subscription (14/-) for a new reader of BALLET TODAY with your entry, and you will also be eligible for a free ballet photograph (see page 3).

Send the solutions to both parts of the contest to BALLET TODAY, marking the envelope "Jumbled Books" to reach us not later than October 26.

NAMES OF BOOKS	AUTHORS	PUBLISHERS
Ballet	Pigeon Crowle	Phoenix House
Moira Shearer	Felicity Gray	A. & C. Black
Contemporary Ballet	Cecil Beaton	Gollancz
Ballet for Beginners	Audrey Williamson	Allan Wingate
Basic Principles of Classical Ballet	Gladys Davidson	Rockliff
Vic-Wells : A Ballet Progress	Arnold Haskell	Faber
Ballet Biographies	Agrippina Vaganova	Batsford
Ballet Panorama	P. W. Manchester	Werner, Laurie

for a year in Paris (doing no professional dancing during this time) and there found a new teacher—Erdos Wood, a Hungarian, to whom she still goes back quite frequently for special lessons. At the end of her year of training, Sonia began to make guest appearances, and first went to Portugal with Margarida d'Abreu and her Company, being partnered by Paul Szilard, an American dancer and choreographer. At the end of this tour, she continued to make guest appearances in many countries including Germany, Luxembourg, Spain, Turkey and France. In 1951 she joined the French Company, Ballet de Champs Elysees, and toured with them to Sicily, France, North Africa and England, staying with them for 18 months. During that time Sonia danced what she considers her greatest part of Azucena, the Gipsy, in *The Revenge*, which is a balletic version of the opera "Il Travatore," danced to the original music.

Ballet de Champs Elysees was disbanded at the end of 1951 and at the beginning of 1952, Sonia appeared as guest artiste with the Original Ballet Russe at the Royal Festival Hall for 4½ weeks. During that time Mr. Anton Dolin saw her performance and immediately asked her to join the Festival Ballet. So Sonia took a short holiday and joined the Company in March, 1952.

To have danced in 16 countries by the time you are 25 and now be on the way to dancing in the furthest—Japan—must surely be another of those records that Sonia has been creating since childhood. She tells me that the offer to go to Japan came before she joined Festival Ballet. Monsieur Komaki had seen her dance in Paris with the Ballet de Champs Elysees and then two of his representatives had seen her again with the Original Ballet Russe at Festival Hall. She is excited about going but looks forward to returning to her own Company at the end of November and also to dancing the title role in *Giselle* which, she says, Mr. Dolin has promised her when she returns.

Sonia is taking her own impressario to Japan and he will handle her press, financial and general arrangements. And there will be plenty of finance to handle ! During the time she is dancing in Japan, Sonia will be the highest paid ballet dancer in the world—earning £200 for each of the 38 performances she is giving with the Komaki Company. And then there will be press and other receptions to be arranged, and, adds Sonia "It won't make me seem so far from home with another English person with me!" And "home" is really England now—because "Britain has done so much for me. I found sanctuary here, half-grew up here," she says. "Paris is exciting and fascinating but England is the place to work in—it is home."

There is one very dear friend that Sonia has had to leave back in Paris with her mother. Her name is Gigli, and she is a very black cat who was, despite her sex, named after the famous tenor whose voice Sonia greatly admires ! Collecting pictures of cats is one of Sonia's hobbies and she has at least a dozen ranged all round her dressing-room, including one that squeaks when touched ! Another hobby is collecting small souvenirs from every country she visits. And, of course, for relaxation she plays the piano and listens to music.

Chic, as only a Parisian can be, Sonia is also vivacious, witty and one of the most friendly people I have met. She is full of fun and never seems to be tired. Like her colleague, Nathalie Leslie, she has danced roles of every kind and can suit her mood to that of the role in the way most real artistes can. She is very superstitious, particularly about carnations, which, she says, have always brought her bad luck whenever they have been given to her.

On October 4, Sonia leaves England in the jet Comet for Tokio, arriving on October 6. She takes with her the good wishes of her ballet public who will miss her vivacity and sparkle and who will look forward to welcoming her back again.

Schools Announcements

SIGURD LEEDER
SCHOOL OF DANCE : LONDON
Full Professional Training
Intensive Evening Course
Amateur Classes for Men & Women
Open Professional Classes : Mon., Tues., Fri., 3 p.m.
46a REGENT SQ., LONDON, W.C.1.
Ter. 1915

BRITISH DANCE THEATRE SCHOOL
(Dance Theatre Studio, Reg.)
Directors : HETTY LOMAN, SALLY ARCHBUTT
Full professional MODERN DANCE *Training*
Studio : 60 Paddington Street, Baker Street, W.1.
Correspondence : 35 Russell Road, London, W.14.

STELLA MANN
SCHOOL OF DANCING
Modern Ballet
STELLA MANN
Classical Ballet (R.A.D.)
OLIVE GEDDES A.R.A.D.
8 NETHERHALL GARDENS
LONDON, N.W.3
Telephone : HAMpstead 9317

BALLET LEGAT IS FORMED AT TUNBRIDGE WELLS

A NEW ballet company Ballet Legat is making its debut at the end of September. Rehearsals started some weeks ago at Tunbridge Wells.

The aim of the company is to carry on the great traditions of the Imperial Russian Ballet, while at the same time providing full scope for new ideas. It is, of course, much smaller than the heavily subsidised Imperial Russian Ballet, but the technique, dancing and organisation will be the same. Continuity of tradition is ensured by the Company's founder and artistic director Nadine Nicolaeva Legat, wife of the late Nicolas Legat, the great teacher who was largely responsible for the shaping of the Russian school of dancing. Nadine Nicolaeva Legat was partnered by her husband in the Imperial Russian Ballet and in the Diaghilev Company, and has achieved fame in England as a teacher carrying on the methods of her husband.

The dancers will be given every encouragement to develop individuality and personality. In addition to giving scope to young dancers, the Company is receptive to new ideas in choreography, decor and music. While famous ballets such as *Les Sylphides, Le Lac des Cygnes* and *Coppelia* will be in the repertoire, new ballets by Nadine Nicolaeva Legat, Anthony Burke and Valentin Prorwitch will also be included.

Jan Cieplinski is Regisseur and Choreographer to the Company. He was Choreographer of the Polish State Ballet in Warsaw before the war and is known here for his work with the Anglo-Polish Ballet. Joseph Horowitz, late of the Ballet Russe, is the Musical Director. Fernau Hall is Stage and Lighting Director.

The Company includes the following principals : Eunice Gibson (Anglo-Polish Ballet) ; Maya Koumani (De Basil's Ballet Russe) ; Anthony Burke (Sadler's Wells and Ballet Russe) ; Frane Jelinck (Jugo-Slav State Ballet) ; Jurgen Pagels (Ballet Theatre, Hamburg) ; Veseljko Sulich (Jugo-Slav State Ballet).

Younger dancers include Colin Russell, Leon Ward, San Fang Tjiok, a Chinese dancer making her first appearance in England, Jill Morse, Julia Collar and 15-years-old Kathryn Beetham.

Valentin Prorwitch, late of the Bolshoi Theatre, Moscow, an expert on the national dances of many countries who specialises in character ballets, has created *Caucasian Fantasy* for the Company. This will bring together authentic dances for Georgia, Armenia, Azerbaijan and other countries of the Caucasus. The repertoire will also include *Polish Wedding* by Cieplinski ; Anthony Burke's new ballets *Symphony for Fun* and *The Young Hercules* to music by Saint-Saens : and Nadine Nicolaeva Legat's new ballet, *The Amazons* to Mozart's Jupiter Symphony. The libretto of this ballet was specially written by John Masefield, the Poet Laureate, and is based on the legends of Helen of Troy and the Amazons of Greek mythology. Hugh Stevenson is to design decor and costumes for *Coppelia*.

FESTIVAL BALLET ANNIVERSARY PARTY

Many well-known ballet personalities were present at the After the Performance Party given by Dr. Julian Braunsweg and Mr. Anton Dolin to celebrate the third anniversary of the Festival Ballet on September 12.

Among the guests we saw Dame Ninette de Valois and Miss Margot Fonteyn, Madame Marie Rambert, Miss Phyllis Bedells, Mr. George Goncharov, Miss Grace Cone, Mlle. Janine Charrat, Milorad Miskovitch and many others. Two unusual guests for such a party were politician Mr. Herbert Morrison and actor Mr. Eric Portman.

All the Company were present when the birthday cake was cut by Anton Dolin and a very happy party was shared by everyone.

Nerina and Rassine Return from S. Africa

After an exciting and most successful three-months ballet tour of South Africa, Nadia Nerina and Alexis Rassine are back in England. We had a chat with Miss Nerina shortly after she arrived by jet Comet on Thursday, September 4.

"I can hardly believe I am back," she said ; "I did not leave South Africa until Wednesday at 9.30 a.m. and I arrived in England on the following day at 6.20 p.m.!"

Nadia Nerina

This was Miss Nerina's first visit to her home in Johannesburg since she left South Africa to come to the Sadler's Wells School seven years ago and Mr. Rassine had not been home—he also comes from Johannesburg—for nearly as long.

But this was a work as well as a holiday visit and they toured all over South Africa giving ballet performances alone and with ballet companies—all of them are amateurs, incidentally—for most of the three months they were away. Miss Nerina was taken ill in Cape Town with gastro-enteritis and one of her performances had to be cancelled there but, watched by an anxious doctor in the wings, she managed to dance on the following night.

Before returning to England, she spent a 10-day holiday on the Natal Coast.

Their tour was certainly an exciting and educational one and we are glad to announce that next issue we shall publish a full story of the visit written by the two dancers themselves.

Miss Nerina told us that she was very pleased to learn on her return to the Sadler's Wells Company that she and Rassine are to dance the leading roles in *Sylvia* when the Company comes back to the Royal Opera House in November.

David Poole to Dance in Cape Town

David Poole, one of the principal dancers of the Sadler's Wells Theatre Ballet, who is also a South African, is to leave England on October 12 for a three-months visit to Cape Town—he has not been home since 1947.

He is going at the invitation of Miss Dulcie Howes of the Cape Town University Ballet Company to dance with the Company and will take with him Cranko's *Sea Change* and *Beauty and the Beast* and Ashton's *Les Rendezvous*, three ballets which are not known in South Africa. He will also dance in the third act of *Casse Noisette* with the University Company. He will rehearse the Company for two months and then give eight performances with them in Cape Town with the Cape Town Symphony Orchestra.

SADLER'S WELLS BALLET'S THIRD U.S. TOUR

The Sadler's Wells Ballet will go to North America for a third tour in September, 1953, following the Coronation Season in London.

They will open at the Metropolitan Opera House, New York, and afterwards tour America from coast to coast for about four months. The Company last appeared in New York in 1950. The tour involves the full Company and the staff of about 75 people from England who will be joined by a stage staff and an orchestra making a total of nearly 150 people touring in America. The Company takes all its scenery and costumes from England. The new productions of the repertoire will include *Sylvia.*

The tour has been arranged by the General Administrator of the Royal Opera House, Covent Garden, and Mr. Sol Hurok, the American impresario.

The Company will go to Berlin, where they will give five performances at the Städische Oper as part of the International Festival in the western sector of the city, opening on September 29. The visit has been arranged by the British Council in conjunction with the General Administrator of the Royal Opera House, Covent Garden, and of the Arts Council of Great Britain. *Giselle, Donald of the Burthens, Daphnis and Chloe, Scènes de Ballet, Les Patineurs* and *Checkmate* will be included in the repertoire.

The Company will begin a five weeks provincial tour by visiting the Davis Theatre, Croydon, for two weeks October 6-19, the Empire Theatre, Cardiff, for one week October 20-25, and the Gaumont Theatre, Southampton, for two weeks October 27-November 3. The repertoire will include *The Three Cornered Hat, Le Lac des Cygnes* (Act 2), *Facade, Les Sylphides, Don Juan, Symphonic Variations, Ballet Imperial* and *Coppelia.*

After this tour the Company will open their 1952/53 season at the Royal Opera House during the week of November 10.

★ ★ ★

We hear that the director of the Royal Danish Ballet has been in this country on a visit to the Edinburgh Festival and has had a talk with the Festival Director. We hope this means that the Royal Danish Ballet will visit Great Britain for the first time next year to take part in the 1952 Edinburgh Festival.

Sunday Choreographers

FIRST PERFORMANCE IN DECEMBER?

A new ballet society has been formed by those members of Sadler's Wells Ballet Company and Sadler's Wells Theatre Ballet Company who are interested in choreography and who wish to have their efforts produced upon a stage.

Although this venture has the full support of the Director of both companies, Dame Ninette de Valois, the dancers themselves will run the Society by appointed committees, who will produce and stage the ballets. The designer for each ballet will be assisted by the offer of material, in the form of scenery and costumes, from ballets which are no longer in the repertoire of either company.

Performances will be presented from time to time when an evening's programme has been completed. It is hoped to stage the first performance during December. A club will be formed for those members of the public who are interested in attending these performances. The Society's facilities will **not** be exclusive to members of the Sadler's Wells Associations.

Further information may be obtained from the Sunday Choreographers Committee, Sadler's Wells Theatre, Rosebery Avenue, London, E.C.1.

SPANISH NEWS by Geeno Gare

NEW BALLET CO. IN MADRID

A new "ballet company" in the Spanish idiom, has made its bow in Madrid first at the Teatro Carlos III and then at the Lope de Vega. Organiser, director and leading dancer and singer is Soledad Miralles, already known in the Americas. Actually, her present company has been put together thanks to American "angels". The company is 20 strong and it has some new and exciting dancers and singers, and four very good guitar players. Repertory, however, is more of the music hall type than "ballet" but evidently pleases the public. Scenery and costumes are outstanding. The company is scheduled for a European tour and a visit to the Americas next year. The company has now closed after two months at the 2,000-seat Carlos III and Lope de Vega.

★

A lot of dancing, singing and guitar playing is included in pictures made in Spain in the last few months by French and American independent groups in collaboration with Spanish producers. If it will not disappear in the cutting room it will be worth seeing. They will certainly not cut the work of the new star Carmen Sevilla. I have seen her in the last few years on stage, where she has been since she was a child, and always wondered why she was not doing pictures: now she is!

★

After all, Rosario and Antonio are still together and they have started a new tour from the Teatro Arriaga in Bilbao. Rumours that they had broken their 20-years-old partnership seem untrue. Antonio, during the summer danced and made a film with another partner, but it was "because we both wanted to rest of seeing each other every day" he explained to the press and called it "a deserved holiday from our artistic marriage." Together again, they opened on September 10 at the Theatre des Champs Elysees, Paris.

Carmen Sevilla, a new Spanish dancer and singer in a Franco-Spanish film "Imperia Violettes" now being made in Madrid.

During the summer Antonio has been working in a picture about flamenco dancing, partnered by the 16-years-old gipsy, Mary Luz Galicia. If they don't spoil this dancer, a lot will be heard about her in future. Pilar Lopez and her company are also appearing in the same picture.

★

José Toledano and company are here and working in a picture ; will resume their tour in December after presenting a new programme in Madrid.

THE DANCE ABROAD

Ballet is flourishing in the U.S.

This month we introduce a new contributor. From now on, HOPE SHERIDAN will send regular dispatches of ballet news and pictures from the U.S.A. exclusively to BALLET TODAY.

At a dinner held in the Grand Ballroom of the Hotel Statler in New York on July 24, five hundred members of the Dance Educators of America, then in convention in New York City, paid tribute to Lucia Chase, managing director of Ballet Theatre. Miss Chase, principal guest of honour at the dinner, was presented with the organisation's annual award. The citation read: "For her devotion to the Dance and for her outstanding contribution to the development of Dance during the year of 1951-1952." The organisation layed particular stress on Miss Chase's pursuit of new audiences for ballet, such as presenting Ballet Theatre to the motion picture audiences of the Warner Theatre. The sixteen-day run last spring was an emphatic success and the full company of fifty dancers made ballet history by performing *Princess Aurora* and *Rodeo* four times daily in alternation with a feature motion picture. Miss Chase expressed her full confidence that a great part of this new audience would attend the company's regular performances when Ballet Theatre opened its fall season at the Metropolitan Opera House.

★

On July 19, New York caught its first glimpse of a new ballet company in the making, when Mia Slavenska and Frederic Franklin and their group gave a performance at Lewisohn Stadium with Alexandra Danilova as guest artist. The company is based on Miss Slavenska's earlier company, Ballet Variante, with which she has toured the United States for the last five seasons. For this stadium performance, the nucleus of the old company was bolstered with a corps de ballet. The repertoire of this newly formed company will be supplemented next season by new ballets. Among the choreographers invited to create new works for the company are Valerie *Bettis*, Roland Petit and Zachary Solov.

The programme consisted of divertissements from the *Nutcracker Suite*, the waltz from *Gaite Parisienne*, and a new ballet called *Settler's Sunday*. Danilova danced the Adagio from the *Nutcracker* and the waltz from *Gaite Parisienne* with Franklin. Slavenska danced the lead in *Settler's Sunday* partnered by Nicolas Orloff. All that could be said for *Settler's Sunday* is that it is a suite of Western numbers set to folk music, orchestrated by Harold Byrns, and that the choreography was by Miss Slavenska. On the whole the piece is weak choreographically, and lacking in any real direction. However, the young company made up in gusto, what the ballet lacked.

As always it was a pleasure to see Danilova in the waltz from *Gaite* which most of us know by heart. It was good to see Slavenska once again regaining some of that wonderful old form. For the past three seasons a leg injury has kept her off pace, but it seems to have recovered now, and although ballet at the Stadium is more or less of an optical vision test, it was possible to see that Slavenska is once again beginning to look like the fabulous technician I so vividly remember.

★

Ballet Theatre took its entire company out to Red Rocks, Denver, Colorado on July 25 and 26 to give two performances there under the auspices of the Denver Symphony Society. From there, the company then proceeded to Hollywood for performances at the Hollywood Bowl on August 7, 8, 9, 14, 15 and 16. While there, David Lichine rehearsed the company in the new production of his *Graduation Ball* which he has staged for Ballet Theatre. Igor Youskevitch, on leave of absence to M.G.M. for the Gene Kelly production, "Invitation to the Dance," rejoins Ballet Theatre early in September, and was not in action on the coast. Lichine and his wife, Tatiana Riabouchinska, performed in *Graduation Ball* with the company while it was at the Bowl. Alicia Alonso, John Kriza, Mary Ellen Moylan and Erik Bruhn headed the company on its western engagement.

A unit of Ballet Theatre, danced at the Last Frontier Hotel in Las Vegas, Nevada, where performances of Agnes De Mille's *Rodeo*, Jerome Robbin's *Fancy Free* and a classical pas de deux were presented in full at both the dinner and supper shows each evening. The engagement, from August 22 to September 4, marked the first invasion of the hotel field by a major ballet company. Last April, at the Warner Theatre, Ballet Theatre went directly to film audiences, once again Ballet Theatre attempted to tap fresh audiences. It is the firm belief of Lucia Chase, co-director of the company, that by "bringing the best in ballet to these and other new audiences, the future of ballet in America can best be served."

At present, Ballet Theatre is in preparation for its opening at the Metropolitan on September 25. Alicia Markova has been signed to appear with Ballet Theatre during its annual fall season at the Met., opening on September 25, and continuing till October 12. Highlighting the season will be performances of *Giselle* by both Markova and Alicia Alonso. Markova will also appear in the second act of *Swan Lake*, *Les Sylphides*, and the Grand pas de deux from the *Nutcracker*. Markova will be partnered at all times by Igor Youskevitch. New productions scheduled for the Met. season are *The Harvest According* by Agnes de Mille, music by Virgil Thomson, settings and costumes by Lemuel Ayers ; *Triptych* by Edward Caton, music by Johannes Brahms, and a new production of *Graduation Ball* by David Lichine, music by Johann Strauss.

Australian Ballet in India

(Photo : Aaron Joshua)

This informal picture of members of the Australian Bodenwieser Ballet who are now on a three months tour of India, was taken in front of the Buddhist Pagoda in Eden Park, Calcutta where the Company opened its season.

★ UNDISTINGUISHE

THE ballet season at the Paris Opéra is over, without its having been distinguished by a choreographic creation. We were present at several performances of ballets which Paris already knows by heart. Tamara Toumanova danced Phêdre, *Giselle* and in *Le Lac des Cygnes* ; Liane Daydé was Swanilda in *Coppelia*. after having danced the leading part in *Le Chevalier et la Damoiselle*, one of the modern ballets which wears well, together with *Suite en Blanc* and *Les Mirages*. *Blanche-Neige* and *Les Fourberies de Scapin* are tedious enough, but we must not forget that they are both notable for having roles created especially for Nini Vyrou-

This illustration to Fabritio Caroso's Treatise, which was published at the end of the 16th century, shows a male dancer preparing to execute a turn.

Ballet . . . PHYSICAL or MUSICAL?

BY FERDINAND REYNA

PART 3

THE treatise which marks the passing of the age of dancing into the age of ballet is the work of Antonio Cornazzano of Piacenza, writer and nobleman, dated 1465, which is to be found in the Vatican Library (Codex. Capp. 230). The technique of the school continued to develop, thus Cornazzano speaks of *sauts droits* and *renversés,* of *contrepas, demi-tours, tours ronds, galops, cabrioles* and of *petits battements.* Already there were several ways of dancing the four fundamental rhythms. He gives five varieties of *basse danse,* four of *quaternaire,* five of the *saltarello* and four of the *viva.* Cornazzano is an artist ; writing about the *basse danse,* or *pas de Brabant,* Spanish in origin, he remarked: "Ocasionally it is good to be silent for one beat, and make it seem dead ; but in that case it is essential to enter on the next one in a light manner, like one who returns from death to life. Master Domenichino, my master," Carnazzano explains, "has justly said that dancing a broad measure should be like a fanciful shadow, from which comparison one understands much that one knows not how to explain."

Cornazzo adds, later on, "In Italy at the moment ballets are very fashionable. They are compositions of several rhythms, which can contain all the nine movements of the dance, even those which appear to be opposed, such as the *coquette* and the *fidèle,* if well combined." In effect "in the first part of this ballet, the lady lends an ear to each man, and passes from one to the other. The *Fidèle,* on the other hand, represents the lady who does not leave the man she has chosen, in spite of the presence of other men, who are turning around her."

It is easy for us to imagine the picture presented by these first ballets. The rhythm changes, one passes from the *saltarello* to the *basse danse,* from gaiety to solemnity. There are six male dancers, and usually as many women. All this happens in the dance. Here, in fact, is a ballet!

Thus at the beginning a ballet was no more than a grouping of dance steps, varied in their rhythm and character, and composed according to the science and art of the dancing-master. For example, in the ballet *La Chiaranzana,* danced by six couples, one passes from the *saltarello* to the *viva* or *basse danse,* with all the many steps which the composer's imagination has known how to combine and regulate. There was a change or rhythm, hence of expression ; and since the lute was the most fashionable instrument we find the majority of compositions called "balletti" in collections of music for the lute. Already in the fourth book of music for the lute, published by Petrucci in 1508, we find four dances following each other to form a whole, the first is a Pavane ; the three others are in Saltarello form, the first linking directly with the Pavane, and modifying its rhythm as it were. The last piece is a Toccata, which concludes the ballet.

In Fabrizio Caroso's book, "Nobiltà di Dame," published in 1577, we find suites of four dances: for example *"Laura Soave,"* a slightly solemn piece in 2/4 time ; a Galliard in 6/4 time, a Saltarello in 3/8, and a Canaries also in 3/8. There is also, in this treatise, a little mythological *ballet d'action.*

The last part of one of the most curious compositions of Claudio Monteverdi, the "Scherzi Musicali" of 1607, entitled "Balletto," is a sort of suite: it starts with an *entrée* for three instruments and continues with six vocal pieces for three voices, a Pavane, a Galliard, a Courante, a Volta, an Allemande, and a Tripla. We list, among others, the "Balletti" of Gastoldi, which had a prodigious success in their time ; "La Triaca Musicale" of Giovanni Croce, which evokes the maquerades of the Carnival of Venice ; and the "Mascherate Piacevole e Ridicole" for carnival by André Gabrieli, compositions which are impregnated with the spirit of the dance.

To be concluded next month

EASON AT THE PARIS OPERA

By F.R.

bova, who is excitingly good in them. Lycette Darsonval maintains her position of *étoile* by her stage presence and her power. On the men's side, *étoiles* Michel Renault, Alexandre Kalioujny and Max Bozzoni, and in fact all the male dancers, deserve the highest praise. They are in good form, reliable and well balanced. Nevertheless, there are no great plans in hand. Serge Lifar's projects for next season are limited to *Cinema,* a vast ballet on which he has been working these two years, and whose theme is the development of the fifth art from silent days to our own times ; and *L'anneau de Pourpre,* which will have music by Darius Milhaud and scenery by Salvador Dali.

★ ★ ★

The Marquis de Cuevas company, having returned from Brazil, gave four special performances at the Théatre des Champs Elysées at the beginning of August. The tragic death of Harriet Toby, and the absence for some little time longer of charming Marjorie Tallchief, weigh against the present form of the company. Marjorie Tallchief (Mrs. George Skibine) recently gave birth to twin boys, Georges and Alexandre. However, *The Prisoner of the Caucasus* has gained by the presence of Wladimir Skouratoff, who is admirable in the role of the cossack. *Del Amor y de la Muerte,* interpreted by George Zoritch and Jacqueline Moreau, has lost a great deal of its former appeal. The first-named, though very handsome, lacks the dynamic Spanish temperament for the role of the toreador. Jacqueline Moreau, who has otherwise made considerable progress, does not yet seem to have assimilated the spirit of the company. But an unexpected surprise in *The Prisoner of the Caucasus* was the moving interpretation, intelligent and sensitive at the same time, given by the delightful Andrea Karlsen as the young Tcgerkechenka.

We learn at the last minute that Denise Bourgeois, *première danseuse* at the Opéra, which she has just left, will be engaged by the de Cuevas company.

NEXT MONTH

- SADLER'S WELLS AND THE BALLET, PART 1, by Reginald P. Mander, Hon. Archivist of the Vic-Wells Association
- MEET DAVID POOLE of the Sadler's Wells Theatre Ballet
- OUR TOUR OF SOUTH AFRICA by Nadia Nerina and Alexis Rassine
- NOVERRE AND MODERN BALLET by A. P. Perrin

You Say . . .

I am coming to England on a visit in 1953 and I would like very much to visit ballet studios in the various large cities of England, since I am a ballet student. I would also appreciate any information regarding schools teaching ballet in England.

Juan Carlos Rodriguez
247 Moss Avenue,
Highland Park 3, Michigan, U.S.A.

(*We should be glad to hear from ballet schools and studios in the British Isles who would like Mr. Rodrigues to visit them.—Editor.*)

★

We were very interested in the proposed Polytechnic ballet tour, about which we have read in your columns, and would like to take part in such an exciting event, particularly if the cost can be kept within reasonable bounds. We, too, think that the tour would appeal to a wider circle, both from the point of view of finance and time, if it were confined to two cities, say Paris and Copenhagen, or Paris and Monte Carlo, and were for 7 or 8 days only.

Would it be possible during the tour, not only to see performances but to meet some of the dancers themselves? The language difficulty could be amusingly solved by using international ballet mime.

Jean Peck
G. E. Hughes
Ampitheatre Slips, C. M. Jaques
Royal Opera House, D. Ratman
W.C.2. Dorothy Burlinson

BALLETS TODAY contd. from page 6

Yvette Chauviré, appearing as guest artiste with Festival Ballet, was not respectful, she was honest—to Fokine, to Saint-Saens and to herself. Which was wise, as her build is heavier than Pavlova's. But we soon forgot the dancer, as we became absorbed in the last moments of the swan's life. Only an artist with absolute mastery of his medium should interpret his emotions, otherwise the result is not perfection, as on this occasion, but embarrassment.

G.L.

Festival Hall. September 12. *Cencerto Grosso en Ballet, The Pas de Quatre, The Black Swan, Prince Igor, Concerto* (Choreography by Janine Charrat, Music from the Concerto in A minor by Grieg), *Don Quixote, Symphony for Fun.*

In the All Star Gala Performance in celebration of the third anniversary of the Festival Ballet guest artists Janine Charrat and Milorad Miskovitch gave the first performance in London of *Concerto* and the high quality and effortlessness of their dancing was a joy to see, although the meaning of the whole piece was not always clear to me.

Among the other items, *The Pas de Quatre* was given with much more humour and precision than previously and *Concerto Grosso en Ballet* appeared with new, Greek-inspired costumes and a small amount of scenery which certainly improved it, though I still adhere to my first impression of this work—that it is tedious and only excused by its brevity and the high standard of dancing, particularly from John Gilpin and Belinda Wright. P.F.

Twentieth Century Theatre, London, W.11. September 2. Ballets Nègres (3-week season).

Berto Pasuka's Ballets Nègres is certainly an unusually virile company, headed, beside Pasuka himself, by two lively young people, Pearl and Tony Johnson.

Their repertoire of seven ballets was varied in theme but similar in treatment and execution and the ballets were danced to African drums and maracas—a form of native rattle—with occasional support from a piano. The music was, of course, strange to Western ears and the uninhibited stamping and gestures though gripping at first, tended to bore after two hours of jungle tom-toms and war dances.

Nevertheless, this was an interesting insight into the origins of present day dancing—particularly jazz and swing—and much of the barbarism and ruthlessness, as well as the superstition, of the African tribes was carried into the dignified and straight-laced atmosphere of Westbourne Grove. P.F.

BALLET AT HOME

★ Books

THE LAST YEARS OF NIJINSKY by Romola Nijinsky (*Gollancz*, 15/-).

This sincere and touching book by Vaslav Nijinsky's widow is not only a moving chronicle of the last, sad years of the great dancer but is also a thrilling—and at times terrifying—insight into life on the Continent, and particularly in Hungary, during the last war. Woven into the pattern of the tragic twilight of Nijinsky's life is an outspoken and dramatic picture of the feelings and doings of those with whom he and his wife came into contact. Madame Nijinsky writes with surprisingly little bitterness and complete realism and her story is gripping and saddening. For those interested not only in Nijinsky himself but also in human relationships and feelings, this is a book that, once opened, it is difficult to put down. P.F.

BERYL GREY by Gordon Anthony (*Phoenix House*, 12/6*d*.)

This is the third in Mr. Anthony's series of "picture-biographies," the other two being "Margot Fonteyn" and "Alicia Markova." It contains 44 photographs, four of them in colour, of Beryl Grey, commencing with her first principal role at 14 as the serving maid in *The Gods Go A-Begging* and continuing through her career to the present day, with her most recent creation before *Sylvia*, Death in *Donald of the Burthens*. P.F.

★ Record

Prelude á L'aprés-midi d'un Faune by Debussy, played by Leopold Stokowski and his Symphony Orchestra. (H.M.V. D.B. 21279.)

By a strange coincidence, the music of one of Nijinsky's most famous dances has been re-recorded and issued at the same time as the book about his life which we review on this page. It is a really beautiful and delicate rendering of the rather plaintive little composition and will bring back very clearly to those fortunate enough to have seen the great dancer in the ballet, the wistfulness and pathos that he brought to the role of the faun. P.J.

LATE NEWS

MORE BALLET RAMBERT DATES

One week commencing:

October 6—Palace Theatre, Plymouth.
October 20—Opera House, Leicester.
November 10—Peoples Palace, London.
November 17—Her Majesties, Brighton.

LEFF & JASON

(Est. 1921)

LONDON'S LARGEST STAGE AND DANCE SUPPLIERS

TARLATANS. WHITE ONLY
36 in. wide 1/6 per yd.
48 in. wide 2/- per yd.
Full range of colours
38 in. wide 2/- per yd.

SATINS
Large range of colours 36 in. wide, 3/11 and 4/6 per yd.

TAFFETAS in an extensive range of colours, 36 in. wide, 3/11 and 4/11 per yd.

SLIPPER SATIN in all colours, 8/11 per yd.

FLORAL COTTONS. Eight beautiful designs, 36 in. wide, 3/11 per yd.

TARTAN CHECK. Cotton, 36 in. wide, 4/11 per yd.

BEST QUALITY GELATINE SEQUINS. Extensive range of colours. In packets of approx. 500. Sizes 3/16", 2/- per packet. ¼", 8/- per packet; CUP SEQUINS, 3/16", 2/9, postage 3d. extra.

NETS. SUPERFINE QUALITY 54 in. wide 4/- per yd. in an extensive range of colours specially matched to our Tarlatans, Taffetas, and Satins.

BALLET NET. All colours 54 in. wide 4/6 per yd.

HEAVY QUALITY, CREPE BACK, 36 in. wide, 6/11 per yd. in a very large range of colours.

SPUNS. Large range of colours, 36 in., 4/6 per yd.

CANDY STRIPE. Spun in red, blue, yellow, green, brown and navy, 36 in. wide, 4/11 per yd.

PENNY SPOT. White, spun with red, green, blue, or navy spot, 36 in. wide, 4/11 per yd.

GLITTER DUST. Spangle your own Tarlatan, Nets, Satin, etc., in Silver, Gold, Blue, Pink, Red, Lavender, Turquoise, Green, approx. 1 oz. packets, 2/6. Including instructions for use. Postage 3d. extra.

Please send S.A.E. for patterns and latest price list, including shopping guide. When ordering, please enclose 2/- towards cost of packing, postage, registration, etc.

89 & 91 Middlesex St., London, E.1

TRAINS AND BUSES TO LIVERPOOL STREET
Tel.: BIShopsgate 4011 and 7496

BALLET TODAY

Photographic Service

Pictures so far available through BALLET TODAY photographic service (including Derek Allen's work in this issue which includes the front cover photo and Picture Gallery No. 7 by Denis de Marney) are for sale at the following prices (plus postage):

Photographs by Dudley Harris and Derek Allen: half plate 2s. 6d.; whole plate, 5s. 0d.

Photographs by Denis de Marney and Houston Rogers: half plate 5s. 0d.

Reproductions of Andre Michel's studies by J. Willemin: 5 in. x 7 in., 5s. 0d.

LONDON STUDIO

Inns of Court Mission, 44-46 Drury Lane, W.C.2
(Two minutes from Covent Garden Underground Station)

Under the Personal Direction of Nadine Nicolaeva-Legat

Daily Classes 10 a.m. Mondays and Fridays. Classes 11 a.m. to 6 p.m. by Nadine Nicolaeva-Legat. Double work and character classes. Special Classes for male dancers on Mondays and Fridays 3 to 5 p.m. Private Lessons by Arrangement.

All correspondence to:

The Secretary, LEGAT SCHOOL,
Tunbridge Wells, Kent. *Phone*: 21673

DOES YOUR BOOKSTALL KNOW?

Does your local bookstall know that you want BALLET TODAY regularly from them? If you place a standing order with them, you will never run the risk of BALLET TODAY being sold out when you go to buy it.

Or can you make sure that your copy of "Ballet Today" reaches you promptly on publication by registering as a subscriber/reader. Copies lost or damaged in the post are gladly replaced free. The cost is only 14/- for 1 year (12 monthly issues).

Send your name and address on this form or on your own notepaper but, in any case, do please write clearly and give your full address to help the Post Office to deliver quickly.

NAME.....

ADDRESS.....

.....

.....

HOUSES FOR SALE

CHEAM/EWELL borders. Luxurious detached modern house of character (built 1936) standing in half acre garden. Panelled hall. Herringbone parquet flooring. Cloakroom W.C. Basin, etc. Lounge with magnificent tiled fireplace. Dining room. Five bedrooms. Luxury bathroom. Large garage **£7,250** Freehold.

HAMPTON COURT (near). Small modern house. Low upkeep. 2 Bedrooms. 2 Reception. Kitchen. Bathroom. W.C. Small garage. Good garden. Only £330 deposit needed, balance on mortgage (subject to income). **£1,650** Freehold.

THAMES DITTON—Old world riverside town. Unique house standing in three acres. Large Lounge beamed ceiling. Dining room. Spacious Kitchen. 6 Bedrooms. bathroom. Several outbuildings. Garage. **£9,000** Freehold.

SEAFORD (Sussex)—Sea views. Open aspect front and rear. Family house of pleasant appearance and sound construction (Cavity Walls). 5 principal bedrooms (3 fitted basins). 2 secondary bedrooms. 2 large rec. Breakfast room. Cloakroom. 2 Bathrooms, Kitchen. Gift at **£4,000** Freehold.

KINGSTON. 10 room freehold house with contents (optional). Now let in furnished rooms, producing over £7 per week plus four roomed ground floor flat for owner—or complete vacant possession. Only **£2,700** Freehold.

SUNBURY (Middlesex). Luxury riverside bungalow with 40 ft. deep water frontage. Five large rooms, usual offices. Sun Loggia. Radiator. Points in all rooms. Unrivalled position **£3,250.**

OCKLEY (Surrey). In 33½ acres with unrivalled views to North Downs, the South Coast and Hindhead. Hall with minstrels gallery. Drawing room. Four bedrooms, Kitchen, bathroom, boxroom. Two hot water systems. Built in four wings. Most attractive luxurious house. **£12,500** Freehold.

25 YEARS' PROFESSIONAL EXPERIENCE

B. & P. HERSCHEL, F.V.A.

Estate Agents, Valuers, Auctioneers

15 PENRHYN ROAD, KINGSTON-UPON-THAMES

Kingston 2639

Printed by Bletchley Printers Ltd., Bletchley, Bucks, and published by B. G. Herschel, 15 Penrhyn Road, Kingston-on-Thames.

BALLET TODAY

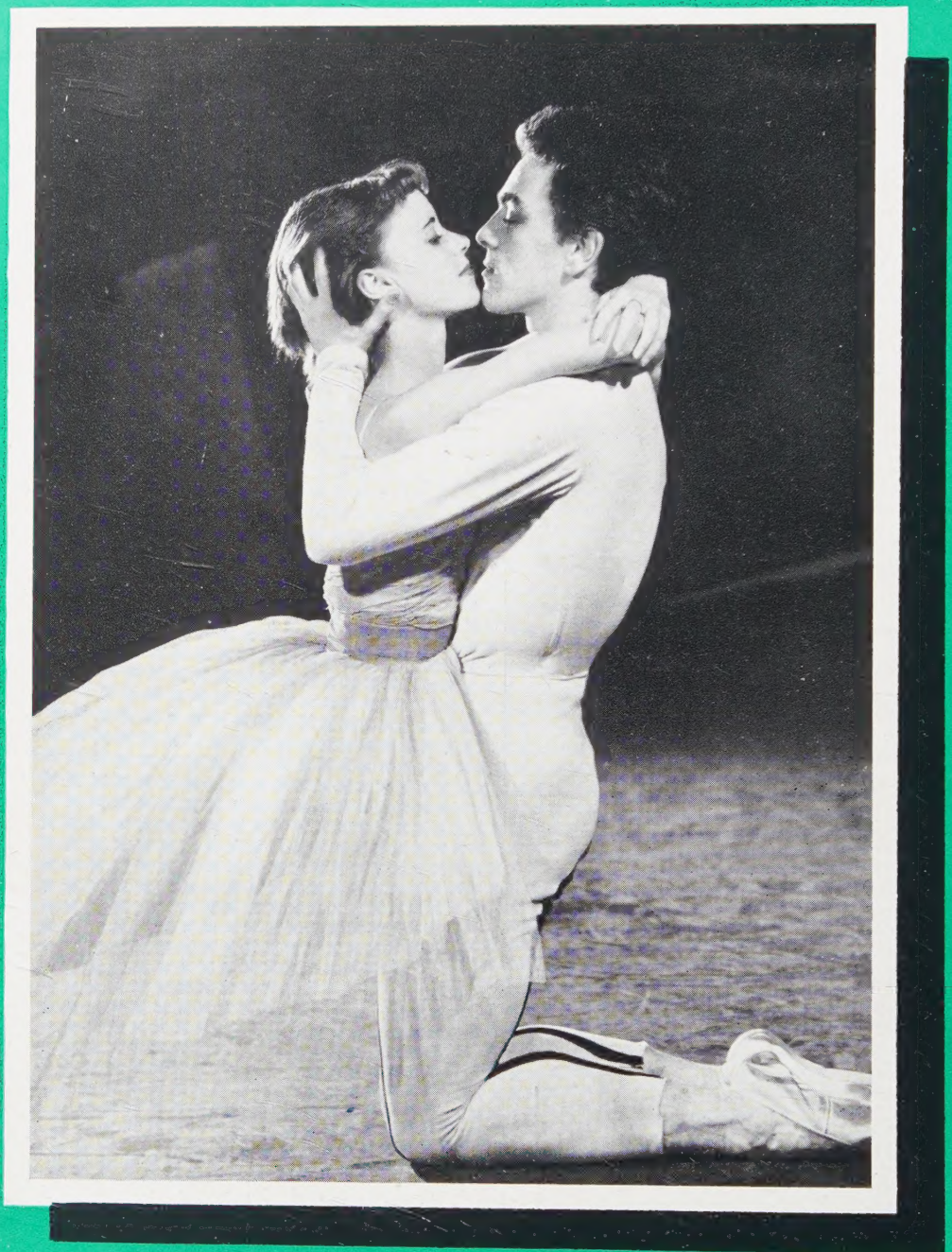


PHOTO GALLERY No. 7 — OCTOBER, 1952

Patricia Miller and Pirmin Trecu as the lovers in " Reflection "